

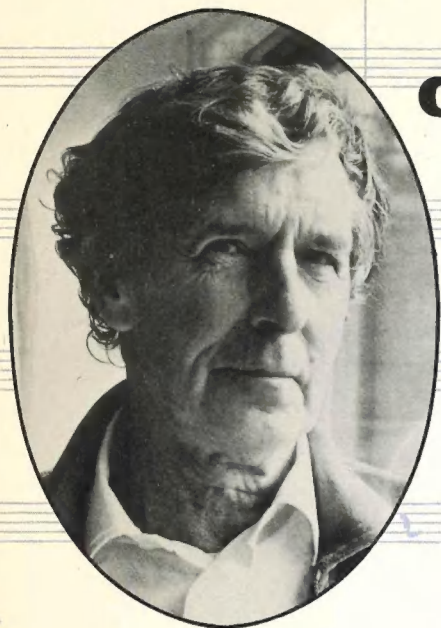


CBC FESTIVAL TORONTO

presents

TIPPETT **AND HIS** **CONTEMPORARIES**

A Festival of British Music



SIR MICHAEL TIPPETT, C.H.

Edward Johnson Building, University of Toronto, Sept. 25 and 28, Oct. 8, 14 and 17, 1980

ARTS NATIONAL

9:00 pm to 11:00 pm

THE CBC STEREO EVENING MAGAZINE OF THE ARTS AND MUSIC

Hosts Karin Wells and Jim Wright bring you the
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Part one 9:30-10:00 pm approx. Part two 10:30-11:00 pm approx.

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Some of our music highlights during the
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The Toronto Symphony, live from Massey Hall
**Featuring Tippett's Triple Concerto*

Concerts live from the St. Lawrence Centre in
Toronto

Festival of the Sound, from Parry Sound

The Music of Paul Hindemith

Tippett and His Contemporaries

Sept. 24, Sept. 30*, Nov. 5, Dec. 3
Jan. 14, 28, Feb. 4.

Nov. 7, 18, 28, Dec. 5, 11,
Feb. 13, 19, 20, 27.

Mondays throughout October
and November

Nov. 6, 13, 20, 27.

Jan. 5, 6, 7, 8 & 9, 1981.

Senior Music Producer Karen Kieser
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ARTS NATIONAL

9:00-11:00 pm CBC STEREO 94.1 FM TORONTO
MONDAYS THROUGH FRIDAYS



CBC FESTIVAL TORONTO

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TIPPETT AND HIS CONTEMPORARIES

A Festival of British Music

To celebrate the 75th Birthday
of the Renowned British Composer
SIR MICHAEL TIPPETT, C.H.

CONTENTS

Introduction	4
Concert No. 1	6
Concert No. 2	9
Concert No. 3	11
Concert No. 4	15
Concert No. 5	18
Artists' Biographies	21

Coordinating Producer: Jeffrey Anderson
Producers: Diana Brown, Robert Cooper, David Jaeger
Technician: Dave Quinney
Publicist: Anne Kear
Production Assistance: Brian Hickey

During the Festival a photographic exhibition on the life and works of Sir Michael Tippett will be on display in the lobby of the Edward Johnson Building. It comprises photographs and facsimiles of programmes, reproductions of many of his manuscripts, together with press cuttings from the 1930's to the present day.



The Lindsay String Quartet with Sir Michael Tippett: Peter Cropper, Ronald Birks, Roger Bigley and

“A COMPOSER FOR OUR TIME”

It would be presumptuous, certainly premature, to attempt a summation of Michael Tippett's extraordinary creative achievement while he is so much alive and so astoundingly active. But it is not impossible, at this stage, to trace some of the events of his creative life and to offer brief comment on them. After all, the works of the late thirties and early forties, like the *1st Piano Sonata* and the *Concerto for Double*

Strings, are now over forty years old and while they were crucial in forming, in the public mind, a Tippettian musical countenance, he now feels somewhat detached from them. They have become part of the repertory. But they took some time to establish themselves for few composers of Tippett's stature and genius have had to face such cruel misunderstandings and discouragement as he did right up to that cornucopia

of Tippettian ideas, both musical and philosophical, the opera *The Midsummer Marriage* (1955). Yet his exuberant personality managed not only to survive the unfavourable comment (now largely set aside) but to forge ahead with new ideas exhibiting an unusual ability to repeatedly pre-empt musical expectations with each new work. No sooner had the critics come to grips with a major new piece, relating it to the past and



SALLY SOAMES — THE SUNDAY TIMES, LONDON, ENGLAND.

lot artistically". Now, at the age of 75, there can be no soft berth for him, no living off the fat of accomplishment, no venerable old master status; for his is an eternally questing mind. At each point of stylistic departure there looms the prospect of further daring explorations, all deriving from a basic set of ideas that have always been a part of his creative imagination. To quote David Matthews in his recent monograph *Michael Tippett: An Introductory Study* (Faber)—"he remains the eternally youthful dispenser of joyful wisdom, the man of wise experience who has yet had to sacrifice none of his curiosity or his innocence."

To look back to the contrapuntal richness and ecstatic lyricism of his earlier scores, (culminating in the opera *The Midsummer Marriage* through to the much sparser, even astringent textures of the *Concerto for Orchestra*, the opera *King Priam* with its mosaic-like offspring, and the second piano sonata to his more recent compositions like the 3rd and 4th symphonies with their many faceted allusions past and present, serious and popular,) is to acknowledge that Tippett's music has undergone at various times radical, not to say disconcerting, stylistic changes.

But through these changes, the basic themes of reconciliation, a "yea-saying" to life (with all its attendant horrors and paradoxes) together with a spirit of youthful rejuvenation, have permeated all of his musical utterances. It can be heard at the very beginning in the oratorio *A Child of Our Time* written in the dark days of the

war when the voices sing: "I would know my shadow and my light so shall I at last be whole".

Tippett's abiding faith in the transforming power of art is found at its most intense and prophetic in the oratorio *The Vision of St. Augustine*, wherein expression is given to both the sensual and ascetic aspects of man's nature in a moment's vision of eternity, at once illuminating and mystical, yet simple and direct; one of the sublime moments in music.

Yet complexity has always been an integral part of Tippett's way of thinking. He has been accused of unclear thinking and of placing too much extra-musical burden on the music itself. While it remains true that the major works often contain an intricately-meshed network of references and resonances together with a profusion of musical invention, it is also true that once the essential musical narrative of a piece is understood everything falls into place. But in Tippett's music, despite its difficulties, it is not necessary to know all the complexities and associations to appreciate the "precision, the beauty and flexibility of the very personal idiom that he has painstakingly forged and tempered over the years". Tippett has defined for himself the proper function of the composer within our society; to create "images of the past, shapes of the future. Images of vigour for a decadent period, images of calm for one too violent. Images of reconciliation for worlds torn by division. And in an age of mediocrity and shattered dreams, images of abounding, generous, exuberant beauty".

anticipating in some degree the stylistic future, than they would find themselves in a "sea of troubles" again, often left bewildered by Tippett's exploratory imagination.

More recently, with each new work from the opera *The Knot Garden* (1970) and the *Third Symphony* (1972) onwards, there is the appearance of a summing up, a drawing together of previous stylistic adventures within an ever widening frame of reference. But Tippett is a composer who has always "lived dangerously and risked a

PROGRAM NO. 1

Thursday, September 25, 1980 – MacMillan Theatre – 8:00 p.m.

CBC CHAMBER ORCHESTRA

SIR MICHAEL TIPPETT AND PAUL ROBINSON – CONDUCTORS

RIVKA GOLANI-ERDESZ – VIOLA

ANTONIN KUBALEK – PIANO

Overture – “The Bird Actors”

Constant Lambert (1905–1951)

Lachrymae for Viola and Strings

Benjamin Britten (1913–1976)

“Reflections on a Song of John Dowland”

Concerto for Double Strings

Michael Tippett (1905)

Allegro

Adagio cantabile

Allegro molto

INTERMISSION

Divertimento on “Sellenger’s Round”

Michael Tippett

Concerto No. 1 for Piano and Orchestra

Alan Rawsthorne (1905–1971)

Capriccio

Chaconne

Tarantella

LAMBERT: OVERTURE— THE BIRD ACTORS

Of Tippett’s immediate contemporaries—those, that is, born in the same year as Tippett, Alan Rawsthorne, William Alwyn—Constant Lambert was among the most brilliant and versatile. He was commissioned to write a ballet score for Diaghilev, *Romeo & Juliet*, at the age of nineteen. Three years later his setting of a poem by Sacheverell Sitwell, *The Rio Grande*, for piano, solo chorus and orchestra created a sensation and, to this day, is his best-known work. He was also a fine conductor; for the ballet, in the concert hall and, when

he got a chance, in the opera house. He was one of the three main architects of the Sadler’s Wells (now the Royal) Ballet.

This bright, little-known overture *The Bird Actors*, had its origins in a piano duet later rescored, in 1927, in its present form. It was often played as an interlude at some of the Camargo Society’s programmes and used as a prelude to Robert Helpmann’s ballet *The Birds* in 1942.

Plagued by ill health, Lambert died tragically in 1951, two days before his forty-sixth birthday. Almost everything he wrote is, at the very least, accomplished and attractive; at best passionate and moving.

LACHRYMAE FOR VIOLA & STRINGS OPUS 48

This work, subtitled, “Reflections on a Song of John Dowland”, was written in 1950 for the Scottish violist William Primrose and first performed by him with the composer as pianist at the Aldeburgh Festival in its original version. Near the end of his life Britten transcribed the piano part for strings. The word “reflections” in the subtitle is by no means a paraphrase of the more usual “variations” but is, in the absence of a determined technical term, the only right designation of Britten’s procedures. These keep half-way between

variation form proper and symphonic development; a precarious position which Britten solves with great imagination and technical resource. He did not make it easy for himself as he chose a fully-developed theme, in fact an entire song: Dowland's *If My Complaints Could Passion Move*. Britten detaches the first or 'A' section of the theme and writes ten variations exclusively on these eight bars. There are no breaks between the variations but their beginnings and ends impress themselves clearly on the listener.

According to Paul Hamburger "the other problem was how to present the theme and how to construct the coda. The peculiar partial variations could not be preceded by the entire theme but they had to be preceded by something approaching the length of the entire theme. Britten solved this problem by writing a 28 bar lento-introduction made up of a sequence on the theme's first bar which serves as a motto throughout the work. There are other thematic refinements and connections but what is unique is that the beginning combines the functions of an introduction with those of a statement of the variation theme."

"In the sixth of the ten variations, he introduces in the viola another Dowland song, *Flow, O my Tears*, melodically closely related to the second section of "If my complaints." At the beginning of the coda the 'B' section of the theme is restated and the whole of the preceding variations anticipate this statement. The quiet Elizabethan conclusion is one of the most fetching and touching passages in contemporary music."

TIPPETT: CONCERTO FOR DOUBLE STRINGS

The two works that made Tippett's reputation in the early forties were the oratorio, *A Child of our Time*, and the *Concerto for Double Strings* (1940). It was also the first of his works to become part of the current repertory. In effect it was Tippett's first completely "realized" score and established a kind of Tippett-style in the minds of most listeners. Because of this we can discover, from an appreciation of its qualities, something of the nature of Tippett's affinity.

The work's relationship to the past seems clear enough. The disposition of two string bands, treated antiphonally in a polyphonic style, recalls the 17th century string fantasies of Jenkins, Locke and Purcell. The melodies themselves favour an English-type modal diatonicism while the springing linear rhythms have a madrigalian flexibility. But, if Tippett's style has features in common with English 17th century polyphony, it also encompasses 20th century jazz. This latter influence is crucial to an understanding of Tippett's makeup.

As Wilfred Wellers' has said "he was attracted to it from the start. It seemed to him remarkable that the Blues, which started as simple primitive folk art of a dispossessed minority should persist and flourish as it has. There surely was proof of sheer artistic stamina and vitality." Tippett had to decide early how he could adopt and use this means of expression in a purposeful way in his own works so that it could sustain the emotional weight of his thought.

The three movements of the Concerto draw on a wide range of styles including madrigal-like rhythms, baroque procedures, chromatic polyphony and others to present a vision of spiritual, if sinewy, joy and optimism rare in 20th century music. The basic material of the first movement is stated in the opening two-part exchange between the two orchestras, and the music proceeds by continuously varying it. There are also references to sonata-form in the central development section, slow-moving lines under a brooding ostinato. Muscular bouncing rhythms give way in the slow movement to a melting lyricism, closely related to the pastoral style of Vaughn Williams' *Tallis Fantasia*.

The finale is a sonata rondo that couples the dance-like qualities of the first movement with the slow movement's folk-like singing. The coda of this movement introduces a new theme related in spirit to that of the slow movement's central song and rides in a spiritual manner above the dancing figures forming an apotheosis of the work's two expressive areas: dance and song.

TIPPETT: DIVERTIMENTO ON SELLENGER'S ROUND

The *Divertimento on Sellenger's Round* owes its origin to a set of variations on the famous Elizabethan theme commissioned by Benjamin Britten from six English composers and called *Variations on an Elizabethan Theme*. For this composite work, played at the Sixth Aldeburgh Festival in 1953, the audience was invited to guess the composer of each variation.

PROGRAM NO. 2

Sunday, September 28, 1980 - Walter Hall - 2:30 p.m.

SINE NOMINE SINGERS

GILES BRYANT - CONDUCTOR

Madrigal - "Dance, Clarion Air"

Michael Tippett (1905)

Five Spirituals from the oratorio
"A Child of our Time"

Michael Tippett

Steal Away

Nobody Knows

Go down, Moses

By and by

Deep River

Four English Motets:

Bernard Naylor (1907)

Advent - Come ye, and let us go up.

Epiphany - Arise, shine; for thy light is come.

Ash Wednesday - O Lord, almighty God.

Whit Sunday - I will pour out my spirit.

"Where Does the Uttered Music Go"

William Walton (1902)

INTERMISSION

Four Songs from the British Isles

Michael Tippett

Three Latin Motets

Lennox Berkeley (1903)

Eripe me, Domine

Veni Sponsa Christi

Regina, coeli laetare

Anthem - "Plebs Angelica"

Michael Tippett

Hymn to St. Cecilia, Op. 27

Benjamin Britten (1913-1976)

CHORAL CONCERT

TIPPETT: Madrigal—Dance, Clarion Air

This was Tippett's contribution to *A Garland for the Queen*, (1952) a choral symposium offered in tribute to Queen Elizabeth II at her coronation. Tippett's madrigal at once stood out from the rest of

the contributions, achieving an exhilarating style with the interplay of vocal rhythms of the tailor-made verse written by Christopher Fry. No other coronation work so surely captured the "spring-like joy and innocence that should betoken a new age."

TIPPETT: Five Spirituals from the oratorio *A Child of Our Time*

Tippett has said that it was a request from his publishers, Schott, Söhne, Mainz, who asked him to arrange the five spirituals from *A Child of Our Time* in a version for unaccompanied chorus. Initially Tippett was not keen on the idea but eventually relented in 1958. He

then realized that the sound of these songs when sung *a cappella* is quite different from their original settings in the oratorio: "They became, as it were, the huge voice of a crowd of folk singing together. They need not, indeed should not, be referred back to their strict function within *A Child of Our Time*."

NAYLOR: Four English Motets

Bernard Naylor, who now lives in Victoria, B.C., has played an important part in the musical life of this country, as composer, conductor, teacher and adjudicator. His activities as a conductor in Winnipeg and Montreal in years gone by were enhanced by a precise and lucid musical intellect. Primarily a choral composer, although he has written in other forms, he was a pupil of Vaughan Williams, Holst and Ireland. He came to Canada straight from Oxford in the early thirties to direct the Winnipeg Philharmonic Choir and the Winnipeg Symphony Orchestra. Later still, during the war, he helped form and conduct the Montreal Little Symphony.

As a composer he is well known for his liturgical music written in a strikingly individual style, somewhat lean harmonically but with a particular brand of austere beauty. Best known among his larger scale works are the *Stabat Mater*, *King Solomon's Prayer*, (a CBC coronation year commission) and *Visions and Prophecies* commissioned by the BBC. *The Four English Motets* come from a set of nine, written for special days in the Church calendar.

WALTON: Where does the Uttered Music Go?

The poem was specially written by the then Poet Laureate John Masefield and set by Walton for the unveiling of the memorial window to the conductor Sir Henry Wood in St. Sepulchre's Church, Holborn, London where it was first sung on April 26, 1946. It is in effect an elaborate part-song, with a climactic passage of considerable power, beginning with the words, "This man with music touched our minds/With rapture from the shining ranks" and builds up to an emphatic repetition of "everlasting thanks". There is some division writing throughout, in the main reserved for the soft closing section, "O Mortals praise him", where sopranos and altos are each divided into six parts. The sentiment is one in which the idea of the transience of musical performance is transfigured into the music of the spheres, "the planetary tune of sun-directed influence."

TIPPETT: Four Songs from the British Isles.

These four folk song settings were commissioned in 1956 by the Nordwestdeutschland Songerbund of Bremen. Tippett describes his choice of folk songs, saying that he was primarily concerned with the variety of cultural inheritance. "I chose *Early One Morning* (England) for what seemed to me its classic line; tender and pure. *Lillibulero* (Ireland) I first knew from a 1920's London revival of *The Beggar's Opera*, and of course it makes a rollicking and vigorous scherzo within the set. *Poortiith Cauld*

(Scotland) was found for me by Kinloch Anderson, without whom I might probably never have known the rich and strong melody. *Gwenllian* (Wales) is possibly an older tune, 'four squared' for harp in the 18th century. So I had to loosen it, by trick means, towards my own lilt".

BERKELEY: Three Latin Motets

Two years older than Tippett and a pupil of Nadia Boulanger, Berkeley has developed a distinctive style within a traditional idiom, and has maintained it consistently. The influence of French composers is strong, especially Fauré, Ravel and Poulenc. His most characteristic features are a certain textural lightness and lucidity, a harmonic piquancy and a thematic brevity. In the late thirties he was closely connected with Benjamin Britten. They even wrote an orchestral piece together, *Mont Juic*. His best known works are his *Serenade for Strings* and the *Divertimento*. His major works include four symphonies, five operas and a goodly amount of chamber, choral and piano music. *The Three Latin Motets* are among his most recent works. His response to words is very similar to Britten's and his most intense and powerful expression is reserved for texts with a religious significance. The best examples being his *Missa Brevis*, his Donne settings, *The Four Poems of St. Teresa of Avila* and his *Stabat Mater* for six solo voices and instruments.

TIPPETT: Anthem—"Plebs Angelica"

This anthem for double choir was written for Canterbury Cathedral in 1943, and was once described by composer Anthony Milner as the crown of Tippett's choral writing although he stressed that this judgement was based on performance and not mere score-reading. Tippett has stated that he has always been reluctant to set liturgical texts, since he is not a believer in traditional religion. In this case he managed a compromise by taking a lovely medieval Latin lyric from

Helen Waddell's famous collection which he maintained was "liturgically, reasonably uncommitted."

BRITTEN: Hymn to St. Cecilia Op. 27

Benjamin Britten was born on November 22nd, St. Cecilia's Day. It was almost inevitable that at some time Britten would commemorate this. The *Hymn to St. Cecilia* was written in 1942 and is a setting of a very moving poem by W.H. Auden. The music reflects perfectly the restrained intensity of

the words. It opens with an infectious, lilting melody which recurs periodically as a refrain. In places there is an almost scherzo-like lightness, but there is a wonderful tenderness with the words "O dear, white children, casual as birds". Then the singers are called upon to imitate various instruments, with such markings as: quasi violino, quasi flauto, quasi tympani and quasi tromba. This very touching and beautiful work ends quietly with the final appearance of the opening refrain.

PROGRAM NO. 3

Wednesday, October 8, 1980 - Walter Hall - 8:00 p.m.

GLYN EVANS - TENOR

ANTONIN KUBALEK - PIANO

LINDSAY STRING QUARTET* (North American Debut):

Peter Cropper - first violin, Ronald Birks - second violin

Roger Bigley - viola, Bernard Gregor-Smith - cello

Piano Sonata No. 1

Allegro

Andante molto tranquillo

Presto

Rondo giocoso con molto

Michael Tippett (1905)

String Quartet No. 1

Allegro

Lento cantabile

Allegro assai

Michael Tippett

Piano Sonata No. 2

Michael Tippett

INTERMISSION

*The CBC acknowledges the contribution made by the British Council for the appearance of the Lindsay String Quartet.

Three Songs:

If Music be the Food of Love
Not All My Torments
I Attempt from Love's Sickness to Fly

Purcell/Tippett

The Holy Sonnets of John Donne, Op. 35

Benjamin Britten (1913–1976)

String Quartet No. 4 (North American Premiere):

Michael Tippett

Slow
Allegro
Andante
Very fast

TIPPETT: PIANO SONATA NO.1

Unlike Britten, or for that matter Beethoven, or Mozart, Tippett did not come before the public as a composer-pianist. He is not a fluent pianist, and this may be one of the reasons for the individuality of his piano writing, whereas Britten's superlative gifts as a pianist seem only to have inhibited him as a composer for that instrument. All of Tippett's piano writing seems to come from someone who knows his Beethoven sonatas—knows them in his fingers, as well as in his mind and has taken from them the same direct way of communicating his thoughts in trills, passages of boundless energy and melodies that are at once tender, cheerful and buoyant.

The first sonata, composed in 1936-37, shortly after the *String Quartet No. 1* was originally called *Fantasy Sonata*. Its first movement is an essay in dancing, irregular rhythms with a fresh-as-paint, untroubled melody which takes several forms as the movement develops in a set of five varia-

tions leading to a final section, which is not a variation proper but a restatement of the opening theme with different harmonies. The opening theme is a compelling example of Tippett's originality of rhythmic invention. "Its 5/4 metre, with its strong almost percussive first beats, force the tune on to the second half of the beat, and the syncopated repeated notes have a pace and urgency that prevents any feeling of squareness".

The second movement (andante molto tranquillo) is also of five-part design, based on a 16 bar Scottish folk song *Ca'the Yowes*. Formally this movement is a compromise between simple ternary and rondo forms, the main theme being recapitulated in the concluding section while the central part of the movement is a self-contained ternary structure. Two-part writing is a feature of this movement and it is heard again in the Scherzo, marked Presto, and is the first of the movements to be in sonata form. The main subject is lean and muscular with two-part counterpoint, doubled in oc-

taves, and a concluding unison theme. A move to the dominant (F # major) brings in the second subject, a more leisurely tune in 3/4 time, the accompaniment, however, continuing the predominant 6/8 movement of the first subject.

A catchy, rhythmic invention again characterizes the main theme of the finale (Rondo giocoso con moto)—a sonata-type rondo, with a fantasia-like central section. Fragments of the principal theme precede and follow this episode. There is a final restatement of the main theme in the home key of G major. The clarity, elegance and exuberance of this Sonata place it along side, in comparable mastery, to the *Concerto for Double Strings* to which it is akin in nature, the mood of its themes and the vitality of its rhythms.

TIPPETT: STRING QUARTET NO. 1

Tippett's first three string quartets all fall within the first period of composition. He has said that the quartet form was very close to him in this early period. The three quartets, with the *1st. Piano Sonata, Concerto for Double Strings and 1st. Symphony* were concerned more with Tippett's almost total preoccupation than with matters of form. The main questions he posed for himself were: How many movements in a work? What sort of movements? How are the chosen movements to be made successful in themselves and in relation to each other?

The 1st quartet is the best example of his initial struggles as it had to be revised. In its original version, it had four movements and was performed publicly by the Brosa Quartet in 1935, but he felt dissatisfied with the first two movements and some years later, after the completion of his 2nd quartet, he wrote a new single movement to replace the two discarded ones. So the 1st quartet was finally published as a three-movement work which can be described in brief:

1. A sonata-form allegro—made up of: A—Statement of musical material ending with an upward-striving, then calming, passage for solo cello. B—Development of this material. A2—Re-statement of A—this time ending with a downward-striving, then calming passage for cello.

2. A slow *lento* of almost unbroken lines of lyric song, in the shape of a Pavane, i.e. A-B-C and each of the three sections divides, as in huge

breaths, into two (an early example of Tippett's sustained long-lined lyricism).

3. A vigorous allegro, which in form is actually a fugue, but one that harks back less to Bach in feeling than to Beethoven. (This is the earliest example in Tippett of the use of additive rhythm and cross-rhythm polyphony.)

TIPPETT: PIANO SONATA NO. 2

The *Piano Sonata No. 2* was written for Margaret Kitchin, who gave the first performance at the Edinburgh Festival in 1962, and is best described by the composer's own programme note for the first performance: "It differs from both *Sonata No. 1* and the *Piano Concerto* in two essential ways—in style and in form. Both these changes (of style and form) came through the need in the opera *King Priam*, to curb the lyricism of *The Midsummer Marriage* and to produce music sufficiently hard-hitting and abrasive in character to express the heroic, barbaric element of the *Iliad* story. This sonata came stylistically immediately out of this world. In fact, I used two short quotations from the orchestral piano part of *King Priam* to build two sections of the *Piano Sonata No. 2* so that the style of the work is at times directly derived from the opera, but the form of the sonata is the more important derivation."

As in the opera, everything in the sonata proceeds by statement. The effect is one of accumulation—through constant addition of new material, by variation and repetition. There is virtually no development and

particularly no bridge passages. The formal unity comes from the balance of similarities and contrasts."

"The contrasts are the straightforward ones of timbres and speeds, but these are also contrasts of function. Music can appear to flow on, to arrest itself especially through the device of ostinato or temporarily to stop in a silence. These kinds of contrasts are used constantly."

"Because the work is for one player and one instrument, there is little opportunity for the 'climax' of a 'jam session', i.e., when the contrasting sections, or bits from them, instead of being just sequential, are made to appear together. These 'climaxes' (there are several in *King Priam*) are more appropriate to an orchestral piece in this form. But the sonata nevertheless has a kind of 'climax' coda where the bits of addition and repetition are made very small and the resulting mosaic therefore more intense."

As the composer's programme note makes clear, traditional, formal description cannot usefully be applied to this work, although the outlines of a larger design can be discerned in the ordering of the 38 mosaic-like fragments of which it is made. These vary in length from one to sixty-six bars.

The form of the sonata, so difficult to describe adequately, has a coherence and tautness that are immediately apparent to the ear, and fully justify Tippett's choice of the title "Sonata" with all that it implies.

BRITTEN: THE HOLY SONNETS OF JOHN DONNE OP. 35

The peak of Britten's achievement in English song with piano is the two cycles written 20 years apart—*The Holy Sonnets of John Donne, Op. 35* and the *Songs and Proverbs of William Blake, Op. 74*. In each cycle he strives with a Wolfian intensity to reconstruct in music the emotional and conceptual world of a poet who poses many problems. In the Donne sonnets they spring from richly-convoluted imagery and intricate verbal rhythms.

They were written in a week in August 1945, immediately after Britten's return from a tour of German concentration camps where he had gone as Yehudi Menuhin's accompanist. Although the Holy Sonnets were planned sometime before this, it is hard to believe that the horrors of Belsen did not have some direct impact on his creative subconscious. When Britten returned to England he suffered a delayed reaction to an inoculation, and the Holy Sonnets were written while he was suffering from a high fever. The expression in these sonnets is one of intense spirituality, and the vocal line is much more jagged and nervous than it had been in the earlier *Seven Sonnets of Michelangelo*. As Peter Pears has pointed out "they had been Classical, the Holy Sonnets then, were Gothic". He goes on to describe each of the nine songs.

"The prevailing 'affection' of each poem is strikingly presented; the semiquaver summons of the first (Oh, my blacke Soule!), the battering figure in the second (Batter my heart), the sobs

and sighs of the variation—form third (Oh, might those sighes and teares), the inconstant, pattering semiquaver movement of the fourth (Oh, to vex me) and the funeral march for the fifth "world's last night" (What if this present). The sixth sonnet (Since she whom I loved) is the centre of the cycle, the emphasis coming here more than on the last song. This is the one purely lyrical Sonnet, and a very beautiful one. Britten had not previously made such a highly impassioned utterance.

In the Seventh Sonnet (At the round earth's imagined corners) the trumpet summons is sounded, but the trumpet is not allowed to reach its top A until "God is beheld", until then, frustrated, it must always hit the sharpened fourth. In the Eighth Sonnet (Thou hast made me) the key phrase is "I run to death and death meets me as fast", the composer gives the piano an elaborate figure in broken octaves, the phrases always varying in length to set the mood, and against it the voice, after its first agonized cry, looks up and down, trying as it were to escape. This song has been described as a "terror-stricken flight towards death and from the devil". In the last Sonnet (Death, be not proud) Death is challenged with all the affirmative power of a Purcellian ground bass with its seamless joins and its ability to bear contrasted tonal interpretations. The singer declaims freely in unison with or without counterpoint to the

ground. After breaks in the vocal line, in a kind of Purcellian embellishment on words such as "war" and "sickness", the voice at last is freed from the almost word-to-a-note movement. The voice assumes command with magisterially augmented lines 'One short sleepe' past. Then a final taunt (Death, thou shalt die)—immensely powerful without ever being histrionic."

TIPPETT: STRING QUARTET NO. 4

Tippett's first three string quartets all date from his early maturity (1934-36). The new fourth quartet marks his return to a medium that has always meant a great deal to him after an interlude of nearly thirty years. It was given its world premiere by the Lindsay String Quartet at the Bath Festival in May, 1979. On the occasion of Tippett's 75th birthday, January 2, 1980, it had its London premiere by the Lindsay at the Queen Elizabeth Hall.

Tippett has described the work as follows: "The fourth quartet is in four sections, or movements, played without a break, and numbered simply one to four. Though the emotional weight of the piece falls on section three, the general progression (repeated) is from a web of sound unwinding into linear clarity, and from intense stillness breaking out through the unwinding into vigour".

The writer, Meirion Bowen, has described the quartet as "one of three compositions in which Tippett has explored the possibilities of one-movement form: the others are his *Sym-*

phony No. 4 (1976-77), a continuous span of orchestral music, nevertheless falling into seven well-defined sections; and the concerto for violin, viola, cello and orchestra. As in Tippett's earlier quartets, Beethoven is a powerful influence upon every dimension of this latest quartet."

Bowen goes on to say that "Tippett's intention, in these one-movement works, seems to be to depict a complete cycle of human experience (as do the late Beethoven quartets). He has described his *Symphony No. 4* as a 'birth-to-death' piece, and the same caption could equally well be applied to

the fourth quartet. Both works began with a kind of 'birth image'—music burgeoning from stillness into effortful existence. Both works embrace conflict, dreams and passions. Both end in the stillness of death, all passion spent."

PROGRAM NO. 4

Tuesday, October 14, 1980 - Walter Hall - 8:00 p.m.

OSIAN ELLIS* - HARP

GLYN EVANS - TENOR

ANTONIN KUBALEK - PIANO

STEVEN STARYK - VIOLIN

CBC TORONTO STRING QUARTET (Concert Debut): Steven Staryk - first violin

Andrew Benac - second violin, Rivka Golani-Erdesz - viola, Peter Schenkman - cello

String Quartet in A minor:

Allegro

Presto

Lento

Allegro molto

William Walton (1902)

Cantata "Boyhood's End"

Michael Tippett (1905)

Sonata for Violin and Piano

William Walton

INTERMISSION

Suite for Harp, Op. 83

Overture

Toccata

Nocturne

Fugue

Hymn

Benjamin Britten (1913-1976)

A Birthday Hansel, Op. 92

Benjamin Britten

String Quartet No. 3:

Grave e sostenuto

Allegro moderato

Andante / Allegro molto e con brio

Lento-allegro comodo

Michael Tippett

*Osian Ellis appears by courtesy of the Canadian Aldeburgh Foundation.

WALTON: STRING QUARTET IN A MINOR

Apart from the early Piano Quartet (recently revised) and a youthful unpublished string quartet, Walton's contribution to chamber music is slight in quantity but high in quality. His *String Quartet in A Minor* came nearly 20 years after his first essay in this form. Like the first symphony it gave him some trouble to complete. Its first performance was postponed but it was eventually premiered in May 1947, performed by the Blech String Quartet on the B.B.C.'s Third Programme. It was his first major work since the violin concerto eight years earlier, and is dedicated to Ernest Irving, the musical director of Ealing Film Studios, with whom Walton had worked during the war, writing splendid scores for such films as *First of the Few* and Olivier's *Henry V*.

There is no sign of strain in the work and it is, actually, the most conventional of all Walton's instrumental compositions. It is cast in the usual four movements and belongs to the family of Beethoven rather than Bartok, though the medium is used with forcefulness. The opening Allegro is in sonata form. The first subject is a melody for viola, 16 bars long, supported by flowing counterpoint from the second violin. The second subject is difficult in character and tempo: the four strings suddenly "snap like a terrier, and growl in turn—a root idea from which much of the agitated character of this movement develops."

The second movement is a Scherzo marked Presto and is launched by a brusque motto

E-D-B which is assimilated into the theme C-E-D-B, transposed up a fourth. The motto is never lost sight of while a rising violin figure ushers in the subsidiary material. The middle or "trio" section effectively develops the Scherzo theme (low cello entry) and there is the usual restatement beginning with material the subsidiary material.

The third movement, Lento, is an unreservedly romantic movement, perhaps the most impressive of the entire work. Again, the viola is given the opening theme, smouldering and beautifully arched. The secondary theme, a characteristic, long melody, is heard on the second violin and viola in unison. The movement ends in the uncanny stillness from which it arose.

The finale, Allegro molto, is full of convulsive rhythms on and off the beat with "trumpeting fourths", so much a part of Walton's style. A gentler legato tune is introduced by the second violin solo but soon gives way to the pungent rhythms of the opening which are maintained forcefully to the end.

TIPPETT: CANTATA— BOYHOOD'S END

This work was written at the request of Peter Pears and Benjamin Britten in 1943. Tippett has written "The important point in a solo cantata is that there should be a central 'I' singing from a single situation. I found this situation and the central single 'I' in some words from a chapter headed 'Boyhood's End' in the naturalist, W.H. Hudson's, autobiography *Far Away and Long Ago*, in which Hudson recalls his childhood in the Argentine. Here Hudson, as an old man, looks back on the recollected emotions of his 15th birthday when he first became afraid that he might lose his peculiar contact with nature." The words that open the cantata are a statement of his predicament: "I want only to keep what I have". Hudson never did lose his delight in nature, nor has Tippett.

WALTON: SONATA FOR VIOLIN AND PIANO

The violin sonata was written for Yehudi Menuhin and Louis Kentner. A note on the score tells us that the composer is indebted to Mr. Menuhin and Mr. Kentner for the many valuable suggestions they made in preparing this work for performance and publication; the violin part has actually been edited by Menuhin. The sonata, dedicated "to Diana and Griselda"—(sisters, and the wives of Menuhin and Kentner), was given its first performance in 1950 in a recital at the Theatre Royal, Drury Lane. The tense rhythmic excitement of Walton's early style

occupies here a subsidiary place; the bitter harmonies have become bitter-sweet, even sweet. The melodic material continues the mordant elegiac vien of the viola and violin concertos.

The work is entirely characteristic of the composer; only the extreme tension of Walton's early maturity is here somewhat relaxed, reflecting a mellow, even autumnal, mood. There are two movements: the first is in sonata form and marked *Allegro tranquillo*, the second consists of a theme and a series of seven variations with a concluding coda. The theme is in two parts: the first for violin, the second for piano. The first part is a rather plaintive melody, closely akin to the first movement's first subject, with a chromatically descending bass which it retains throughout, while the second is made up of expressive falling phrases, and uses all 12 notes of the scale.

BRITTEN: SUITE FOR HARP, OP. 83

Britten was stimulated all his life by the virtuoso performer who was also a consummate musician. The series of great cello works written for Mstislav Rostropovich immediately come to mind, as do the magnificent song cycles for Peter Pears. After the completion of Britten's last opera, *Death in Venice*, and in the years preceding his death in 1976, the harp occupied an increasingly prominent role in his compositions. That is not to say that there were not a number of precedents in Britten's imaginative use of the harp in earlier works. Noteworthy examples

are plentiful: the harp variation in the *Young Persons Guide*, the nocturnal first scene of Act I in the *Rape of Lucretia*, the famous wintry harp interlude in the *Ceremony of Carols* and another famous harp meditation in the second scene from Act I of *Owen Wingrave*.

With examples like these, and others, it was obvious that Britain's leading harpist Osian Ellis would persuade Britten to write a major solo work for him. The suite Op. 83, inscribed "For Osian", was written in 1969 and first performed at the Aldeburgh Festival of that year. For the occasion, Britten himself wrote a succinct programme note which clearly sets out the principal technical features of each section.

A classical overture, with dotted rhythms and trumpet chords.

Toccata: a rondo busy with quavers and semi-quavers, with much crossing of parts.

Nocturne: a clear tune with increasing ornamentation over a low chordal ground.

Fugue: a brief scherzo, in three voices.

Hymn (St. Denio): a Welsh tune, a compliment to the dedicatee, with five variants.

The suite has been described as a "marvelously contrived display piece, though not only showing off the instrument's (and the soloist's) virtuosity, but also revealing that the harp is not all glitter and cascades of notes".

BRITTEN: A BIRTHDAY HANSEL, OP 92

A Birthday Hansel—i.e., a gift—was written at the special wish of H.M. The Queen for her mother's 75th birthday in August, 1975. The first public performance of the work was given by Peter Pears and Osian Ellis at the Cardiff Festival in March, 1976. The seven poems by Robert Burns make up a continuous cycle and cover a wide range of moods and events, from the exquisite lyricism of *My Early Walk* to the brilliant and witty evocation of a Scots reel, *Leezie Lindsay*, which whirls the cycle to its conclusion. The songs are sharply and variously characterized and the harp part is yet another example of what a composer of Britten's stature can do with a combination of this kind. It is interesting that what is nominally thought of as typical harp-writing only makes a substantial appearance in the fifth song, *Afton Water*, whose long folk-like melody is accompanied by flowing arpeggios. Other notable realizations are a pungent portrait of *Wee Willie Gray* and the vivid sounds of nature contrived for *My Hog-gie*. This cycle was one of Benjamin Britten's last works before his untimely death in 1976.

TIPPETT: STRING QUARTET NO. 3

Even though quartets No. 2 and 3 belong to the same stylistic period in Tippett's career, it was not to be expected that Tippett would repeat the processes that brought him success with the Quartet No. 2. The third quartet is utterly different in shape and character. It may

be said that, the main influence in No. 2 could be Beethoven, in No. 3 it is Bartok, but in a far less profound way. Tippett probably borrowed the idea of a five-movement work and possibly some of the sonorities as well. The third is devoid of a sonata-form movement. Instead, there are three "fastish" fugues directed by two slow lyrics (for want of a better word). Tippett's description follows:

"A slow introduction followed by the first of the fugues; the fugue subject is extended

and the statement by all four instruments lengthy.

A song-form first slow movement; the song-line is long-breathed, appearing four times: on 1st violin, 2nd violin, viola, cello in that order.

The second fugue (with two subjects) as a short, fast, rhythmically rigorous middle point in the scheme.

The second slow movement is two part: atmospheric and rhetorical (it shows the influence of Bartok's Quartets).

The third fugue is lyrical and

its gentle 9/8 subject is emotionally subordinate to a 3/4 'motto' embedded in the texture".

This large-scale work is considered to be Tippett's most moving and original contribution to chamber music. A composition "which could only be the work of a human being of quite exceptional intellectual and spiritual qualities, and is permeated with a feeling of profound joy; that rarest and most precious quality in 20th century music".

PROGRAM NO. 5

Friday, October 17, 1980 - Walter Hall - 8:00 p.m.

ROXOLANA ROSLAK - SOPRANO

WILLIAM AIDE - PIANO

VAGHY STRING QUARTET:

Dezso Vaghy - first violin, David George - second violin

Tibor Vaghy - viola, Robert Dodson - cello

"The Blessed Virgin's Expostulation"

Songs for Ariel

String Quartet No. 2, Op. 36:

Allegro calmo senza rigore

Vivace

Chacony sostenuto

Purcell/Tippett

Michael Tippett (1905)

Benjamin Britten (1913-1976)

INTERMISSION

Song Cycle "The Heart's Assurance:

Song

The Heart's Assurance

Compassion

The Dancer

Remember your lovers.

Michael Tippett

String Quartet No. 2

Allegro grazioso

Andante

Presto

Allegro appassionato

Michael Tippett

PURCELL/TIPPETT: THE BLESSED VIRGIN'S EXPOSTULATION

Henry Purcell (1659–1695) was the supreme song composer of his age, as Franz Schubert was of the early 19th century. In both, an outpouring of inspired melody was enhanced by a mastery of musical declamation that gave the song-form immense richness, emotional scope and flexibility. *The Blessed Virgin's Expostulation*, sometimes referred to by the first line, "Tell me, some pitying angel", is one of Purcell's great declamatory, melodic vocal scenes dating from 1693. The work is taken from Playford's *Harmonica Sacra Vol. II*, with verse by Nahum Tate who also wrote the libretto for Purcell's opera *Dido and Aeneas*. The original print contains the following note: "When our Saviour (at twelve years of age) had withdrawn himself etc. Luke 2, V. 42". The original work was a composition for voice and figured bass and has been realized by Michael Tippett and Walter Bergmann.

TIPPETT: SONGS FOR ARIEL

Come Unto these Yellow Sands
Full Fathom Five
Where the bee sucks

Songs for Ariel arose from music composed for a production of *The Tempest* at the Old Vic Theatre, London, in 1962. The composer has said that, "The songs had to be written first, in order to give the actor

plenty of time to learn them, and of course, the vocal line had to be simple—quite a challenge! In the event, I was drawn ever deeper into the strange poetry of these lyrics and into the rich, late Shakespeare world of *The Tempest*. Therefore allusions to these songs appear later in *The Knot Garden* and *Songs of Dov*".

Originally written for accompaniment by a tiny instrumental ensemble, the *Songs for Ariel* were later arranged for concert use, to be sung with piano.

BRITTEN: STRING QUARTET NO. 2, Op. 36

Four years after completing his *First String Quartet Op. 25*, commissioned by that most generous of American patrons, Mrs. Elizabeth Sprague Coolidge, Britten embarked on the writing of his second quartet. He had just completed two works of the greatest achievement; the opera *Peter Grimes* and the harrowing song cycle, *The Holy Sonnets of John Donne*. The new string quartet was written to commemorate the 250th anniversary of the death of Henry Purcell and was first performed by the Zorian Quartet on November 21, 1945 at the Wigmore Hall, London.

"Clarity, brilliance, tenderness and strangeness" were the qualities that Britten recognized and admired in Purcell's music. They are found in abundance in this work.

The first movement conforms closely to sonata form. The opening exposition contains three closely-related subjects,

announced in succession. Each starts with an upward leap of a tenth, the first in C major, the second in G major and the third in D major. There follows an extended exposition, followed by a development section and a recapitulation where the three subjects return simultaneously; then, an extended coda built on the interval of the tenth.

The Vivace movement is a rather sombre C minor scherzo in ternary form with a trio section in F major. It has an almost "uncanny" atmosphere as the whole movement is played with the instruments muted.

The final Chacony consists of a theme with twenty-one variations grouped in four sections. The theme extends over nine bars and, although the key is C, it starts off for two bars in B flat, enunciated by all four strings in unison. The four sections of variations are joined by short cadenzas and the first three sections of variations review the theme harmonically, then rhythmically and melodically. After the introduction of a new theme by the second violin, the final section of three variations reviews the principal theme from its formal aspect and also serves as a coda which firmly establishes the tonality of C major.

TIPPETT: THE HEART'S ASSURANCE

This magnificent cycle for high voice and piano was written for Peter Pears in 1951 and begun before the opera *The Midsummer Marriage* was finished. Tippett set three poems by Alun Lewis and two by Sidney Keyes, both men gifted poets and both killed in the Second World War. Tippett has said of this cycle of strophic poetry settings "that it is bound together by a central concern—*Love Under the Shadow of Death*", which might have been a subtitle to the cycle. Tippett has also said that the origin of the cycle was much more emotional, less technical, than the earlier vocal cantata *Boyhood's End*. *The Heart's Assurance* is an intensely personal work, dedicated to Francesca Allinson, a woman whom Tippett had loved and who had committed suicide in 1945, an event Tippett felt was partially in-

duced by the war. Tippett was for some time numbed, even shattered, by this experience. "When the personal wound began to heal, and, more importantly, as the very real wounds of the war healed, I felt at last able to use the verses of two young poets who had been killed in that involvement, to compose a memorial cycle."

TIPPETT: STRING QUARTET NO. 2

This quartet is Tippett's best-known chamber work, perhaps because of its directness and clarity. This clarity is the result of a long search. The gains made in the first quartet were put to good effect, and in the intervening years Tippett's style had matured and crystallized. *Quartet No. 2* remains the most classically-balanced of the first three quartets; the closest to a "standard" four-movement piece. However there is a juggling of emphasis and a depar-

ture from the norm by shifting the "dramatics" from the usual first movement to the last. Here is Tippett's description of the four movements:

A lyrical Allegro where the basic sonata form is deliberately loosened to keep the lyricism above the dramatic.

An intense Andante: a formally strict, rhythmically uniform fugue with a chromatic subject, written down during the Munich days of 1938.

A presto Scherzo: A1 A2 A3 (Additive rhythm in tighter style).

A passionate sonata form Allegro: a deliberate attempt to shift the dramatic from the first movement to the last—as opposed to lightening everything at the end with some kind of Rondo."

TIPPETT AND HIS OPERAS

by
Eric Walter White

Published in Canada by Nelson Foster & Scott

This is the first book to be devoted to Sir Michael Tippett and his operas.

The CBC will record the Toronto Symphony's North American premiere of Sir Michael Tippett's Triple Concerto. The performance will be broadcast on "Symphony Hall", Sunday, December 21 on CBC AM, at 7:05 p.m.

BIOGRAPHIES

PAUL ROBINSON

Paul Robinson was born in Toronto and studied at the Royal Conservatory and the University of Toronto. He holds an M.A. in the Aesthetics of Music. He studied double bass in New York with Frederick Zimmerman and conducting at the Salzburg Mozarteum with Bruno Maderna and Herbert von Karajan.

From 1966 and 1969 he was Music Director of the Victoria Chamber Symphony in Hong Kong. For several years he was an Assistant Professor of Philosophy at the State University of New York at Fredonia.

He has published numerous articles on music and three books under the general title *Art of the Conductor*. The books are now available in many languages including German, Japanese, Italian and Russian.

Since 1971 he has been Music Director of the educational radio station in Toronto, CJRT-FM, producing and hosting several popular series and, since 1974, he has been the conductor of the CJRT Orchestra which presents an annual season of public subscription concerts.

Mr. Robinson has conducted first Toronto (and often first Canadian) performances of a large number of works by composers such as Schafer, Buczynski, Britten, Ginastera and Berwald. He appears regularly as a guest conductor with orchestras

across Canada including the Calgary Philharmonic, Windsor Symphony, Regina Symphony and North York Symphony. He was formerly Director of Music Programming for Toronto Arts Production. This year, in addition to a Beethoven series with the CJRT Orchestra, he will conduct a Kurt Weill concert at the St. Lawrence Centre.



RIVKA GOLANI-ERDESZ

A distinguished artist much honoured in her native Israel, Rivka Golani-Erdesz has gifted Canada with her virtuoso talents as a world-class violist.

She studied at the Israel Academy of Music as the pupil of the much distinguished violist, composer and teacher Oedoen Partos; and while still a student appeared as soloist at the International Festival in Holland where she represented Israel for an unprecedented three consecutive summers.

While a member of the Israel Philharmonic, Ms. Golani-Erdesz appeared as soloist with the orchestra as well as over national radio, and she enjoyed the distinction of being the only former member of the orchestra to have been invited back by its members and Zubin Mehta as soloist. In this capacity she premiered a concerto by the Israeli composer, Andre Spirea.

Since having come to Canada only a relatively short time ago, Ms. Golani-Erdesz's career has grown at a very rapid pace. In September 1979 she made her New York debut at Carnegie Recital Hall for which she received outstanding reviews. (The New York Times: "... a superior viola recital, expertly played. ... a violist of passion and taste.") She has inspired many composers to write for the viola, such as Morris Surdin, Dr. William McCauly, Michael Colgrass, and Yehezkel Braun, the Israeli composer.

As a result of her New York debut Ms. Golani-Erdesz was invited to record a solo album, which will have been completed in the summer of 1980.

Her work as solo violist will take her to the United States, Europe and Israel next season; however, she remains a major addition to Canada's music scene since establishing residence in Toronto. (Toronto Star: "... thanks to the expressive playing of one of Canada's finest violists. ...". Canadian Jewish News: "... one of the greatest concert performers of our time.") She performs here regularly as a recitalist, in chamber ensembles and on CBC radio, and in June of this year she performed in two concerts during the Mainly Mozart Festival at the St. Lawrence Centre. She is the principle viola teacher at the University of Toronto, Faculty of Music.

She is married to the viola maker, Otto Erdesz, and they have one son, Michael.



ANTONIN KUBALEK

Antonin Kubalek, one of the foremost pianists in North America today, was born in Czechoslovakia 45 years ago. He studied music in Prague and became a Professor at the Prague Conservatory of Music—a post he held until the Russian invasion in 1968 when he came to Canada.

Since then he has performed extensively and won high acclaim for his virtuosity and wide-ranging repertoire. He has become one of the most active recording pianists in Canada ("... perhaps no one save Glenn Gould spends more time before the microphone"—Toronto Star); there are over three dozen LP's available with repertoire ranging from Mozart to the avant-garde.

Besides his solo concert career, Kubalek is also a highly-respected chamber musician, appearing with such fine artists

as Lois Marshall, Roxolana Roslak as well as the Orford and Vaghy String Quartets, plus many others.

A feature of his contribution to Toronto's musical life was the complete piano sonata cycle of Mozart which brought him enthusiastic critical acclaim, especially from the Globe and Mail: "This music sounded like it had been wrought from pure gold. Kubalek's mastery of nuance, his control over tonal shading and above all his sure sense of correctness that rarely becomes pedantic, made one grateful he had taken on this demanding series." Mr. Kubalek will repeat this successful series with two concerts in November and one in January and February, 1981.

Mr. Kubalek is currently teaching at the Royal Conservatory of Music as a lecturer, and is leading special master classes in performance.



GILES BRYANT

Giles Bryant, organist and master of the Choristers at St. James Cathedral, is the conductor of the Sine Nomine Singers. The choir, now in its second year, has been increased to 24 voices especially for this concert which marks the Singers' opening engagement of their fall season.

Mr. Bryant, who was formerly the Music Director of the Festival Singers of Canada, founded his own choir, the Clerkes, in 1970 which comprises seven male voices. He has held a number of church positions in England as well as Toronto, including the Church of St. Mary Magdalene where he succeeded Healey Willan as organist and choirmaster. Mr. Bryant wrote the official catalogue of the works of Healey Willan for the National Library of Canada.

Mr. Bryant has also been choirmaster at Trinity College, University of Toronto, and Director of Music at Upper Canada College.



GLYN EVANS, tenor

With singing noted for its "ringing top notes that captured the imagination" and "beautifully cultivated legato line", Glyn Evans, one of Canada's most distinguished and versatile tenors, has performed with the finest orchestras across Canada and the United States. His guest appearances with the Buffalo Philharmonic, the Ottawa Choral Society, the National Arts Centre Orchestra and the Atlantic Symphony have been met with the highest critical acclaim.

In the challenging role of Nadir, in Bizet's *The Pearl Fishers* at the St. Lawrence Centre, Mr. Evans received excellent reviews, calling his performance "remarkably secure, relaxed and subtly interpreted". So successful was this Opera In Concert production that it was repeated later at the Algoma Fall Festival in Sault Ste. Marie, and will be produced again at the St. Lawrence Centre in March of 1981.

Mr. Evans has starred with the Toronto Symphony in a concert production of *The Merry Widow* at Ontario Place and taken the role of Beppe in the Vancouver Opera Association's production of *I Pagliacci*.

As a recitalist he is frequently engaged by the CBC and has made many solo appearances throughout Canada, including Mendelssohn's *Elijah* in Toronto, Haydn's *The Seasons* with the Kingston Symphony, Beethoven's *Missa Solemnis* with the Thunder Bay Symphony and Bach's *Mass in B Minor* with the Ottawa Choral Society.

Later this year in December he has two engagements as soloist in *The Messiah*—in Vancouver and Saskatoon.

In the New Year Mr. Evans is looking forward to singing engagements in Beethoven's *Ninth Symphony* in Thunder Bay and London, Ontario, and in the contemporary opera, *Postcard from Morocco* at the Guelph Spring Festival.



LINDSAY STRING QUARTET

Peter Cropper—1st violin
Ronald Birks—2nd violin
Roger Bigley—viola
Bernard Gregor-Smith—cello

The Lindsay String Quartet was formed in 1966 at the Royal Academy of Music where it was coached by Sidney Griller. The Quartet's success began there where they won all the prizes for quartet playing, including the Gerard Heller Memorial Prize, and their appointment to a Leverhulme Fellowship at Keele University in 1967 was one of the pioneer,

fully-residential quartet posts. Whilst there, they studied further with Alexandre Moszkowsky of the Hungarian Quartet.

Amongst their varied and extensive repertoire, their detailed study of the Bartok Quartets began as students when they were invited to the first Bartok Seminar in Hungary, under Vilmos Tatrai, and it continued when they were invited to America in 1972 by the Hungarian Quartet. In 1973 they returned to Hungary where they joined musicians from more than twenty countries in a series of concerts at the

Esterhazy Palace. Their success was dramatic and the audience of musicologists, impresarios and critics received their performances with great acclaim. They have since been back to Hungary to make television and radio recordings and plans are underway for a tour in 1981.

The release, in Sir Michael Tippett's 70th birthday year, of the Decca recording of his three quartets was welcomed with wide enthusiasm, including an accolade from the Sunday Times of "One of the year's most desirable records". In May 1979 they gave the world



premiere of Tippett's *Quartet No. 4* at the Bath Festival and they will shortly put it on record. In addition to their regular appearances at the Bath Festival they also performed at the Edinburgh and Aldeburgh and Florence Festivals, and they have twice performed in the Promenade Concerts.

The Quartet has made several television appearances, including a BBC film for the programme *Omniibus* about the life of the Quartet, and more appearances are being planned for BBC TV and ITV. In 1978 they appeared twice in the BBC2 Schubert commemoration series and in June 1979 they took part in the South Bank Show *Portrait of Michael Tippett*.

Foreign tours have taken them all over Europe, where they are now frequent visitors, and where, in addition to numerous concerts, they make many radio and television recordings. They performed the premiere of the Jean Françaix's Clarinet Quintet for German and Swiss television and other first performances include Andre Tchaikowsky's Quartet No. 2, Elizabeth Maconchy's Quartet No. 12 and Hugh Wood's Quartet No. 3. They have spent two months in Australia and toured India under the auspices of The British Council. In January 1979, they had an extended Arts Council Contemporary Music Network tour which took them all over England. They toured Germany and Switzerland later that year followed by France, Holland and Italy again.

They have recently engaged in a contract with Enigma

Records for whom they are recording all the Beethoven Quartets, having performed the cycle in several places, including the Wigmore Hall where it was received with the warmest possible enthusiasm. David Cairns in the Sunday Times described them as a "quartet of masters" and said of their Wigmore Hall Beethoven Cycle: "Their playing, as all satisfying Beethoven playing must, combines high rhythmic tension with a feeling of unlimited space. They make room for the music to breathe, to pause, to turn corners, expand in new directions. The leader, Peter Cropper, phrased like a young Adolf Busch. . . and made the heart lift." So far released in the Beethoven series are Ops. 74 and 95 and Ops. 18 No. 3 and 18 No. 4 Ops. 130 and 133 will be released soon. For 1981, the centenary of Bartok's birth, they will also record all six Bartok Quartets for Enigma Records, and the BBC.

They presented the first London performance of Tippett's *Fourth Quartet* at the Queen Elizabeth Hall on January 2nd, 1980 (the day of the composer's 75th birthday)—and played his four quartets at the Wigmore Hall in September. In 1981 the Quartet will perform a Bartok Cycle at the Wigmore Hall and in March there are plans for several Beethoven Cycles in Italy. They will also visit America during 1981.

They were Quartet-in-Residence at Sheffield University for six years and, whilst they still maintain a close association with Sheffield, they now hold a similar post at Manchester University.

OSIAN ELLIS

"Surely the most eloquent harpist anywhere around today . . ."—New York Magazine after hearing Osian Ellis' performances at the Spoleto Festival in Italy. "You will never hear more beautiful harp playing. . ."—New York Post after a concert with the Lincoln Center Chamber Music Society. "The Welshman plays the harp with a variety of colours and articulation I never dreamed possible. . ."—Chicago Daily News. "Astonishing to say the least. . ."—the Los Angeles Times.

The public and critics, alike, have been lavish in their acclaim of Osian Ellis in concert halls as far afield as Buenos Aires, Argentina; Adelaide Festival, Australia; The Hollywood Bowl, California; the Berlin Philharmonic Hall, Germany; Vienna Festival, Paris, Rome, Stockholm, Helsinki, Copenhagen and London.

His records of harp music, songs with harp, chamber music and concertos have also been highly praised. His recording of Ravel's *Miniature Harp Concerto*—the Introduction & Allegro—was awarded a Premier Prix by the French Society of Authors and Editors of Music, and chosen as the Best available by the BBC. He has recorded Mozart's *Flute and Harp Concerto* three times with different players and orchestras. The most recent of these, on Philips label, with Claude Monteux (flute) and the Academy of St. Martin in the Fields under Neville Marriner, was again chosen by the BBC as the best and most lively available. He was awarded a Grand Prix du Disques for two

Handel harp concertos, on L'Oiseau Lyre label. Other concertos appear on Decca, EMI, and Lyrita by Alun Hoddinott and William Mathias (both composed for Osian Ellis). He has often given concerts with the Vienna Choirboys, and his settings of Christmas Carols especially for them have been recorded by RCA, and enthusiastically reviewed by the critics.

His film, *The Harp*, was awarded a prize at the Paris Film Festival.

Many new works have been written for Osian Ellis by European and American composers, but most significantly by Benjamin Britten, with whom he had a close association during the last few years of his life. First came the exquisite *Harp Suite* in 1969, and when Peter Pears and Osian Ellis began giving joint recitals Britten wrote for them *Canticle V*, the *Birthday Hansel*—a request from Queen Elizabeth as a gift (hansel) for her mother's 75th birthday in 1975—several new arrangements of folk songs and realisations of 17th century songs. In 1977 Gian Carlo Menotti wrote his *Cantilena e Scherzo* for Osian Ellis, for harp and string quartet, which he first performed at a gala concert in New York's Alice Tully Hall with the Lincoln Center Chamber Music Society. In 1978 he was invited back to give the first performance of a new chamber work by William Schuman.

Osian Ellis began playing the harp as a child; he cannot remember a time when he did not sing or play musical instruments. He was brought up on the folk songs and traditional music of his native Wales, and he took to playing the harp with the same enthusi-

asm as he took to playing football—both pursuits are regarded as normal in Wales.

He has appeared in recitals of poetry and music with Peggy Ashcroft, Edith Evans, Sybil Thorndike, Princess Grace, Paul Robeson, Richard Burton and many others. He has given recitals at Buckingham Palace, Windsor Castle and Sandringham. In 1970 the University of Wales honoured him with the degree of Doctor of Music, and in 1971 he was made a CBE (Commander of the Order of the British Empire) by the Queen for his services to music.

In May 1980 he gave two concerts in Berlin—one of harp music, and the other of songs. In July he performed during the opening ceremony of the Salzburg Festival before the Austrian President. He has just completed an extensive concert tour of Europe, including Denmark, Finland and Sweden.

He returns to Toronto for the first time in four years especially to participate in the Tippet Festival.

STEVEN STARYK

Hailed as "today's greatest Canadian-born violinist", Steven Staryk was concertmaster of three of the world's major orchestras by the age of 35. He has held professorships at nine Universities and Conservatories. His list of recordings includes 170 compositions on 40 albums, released by 20 labels. This accomplishment places him among the top 16 most prolific recording violinists internationally.

Mr. Staryk founded Quartet Canada and has toured Europe, the Far East and North America. He has been often likened to the incomparable Heifetz and acclaimed by a host of prestigious publications such as Gramophone as "among the great ones".

He has served as a jury member of international violin competitions and is listed in Who's Who in America, Dictionary of International Biography England, Discopaedia of the Violin, The International



Who's Who in Music, Encyclopaedia Canada, and various other publications. A truly unique and unparalleled career.

A recipient of many awards and distinctions, Mr. Staryk is a former owner of many of the world's finest violins. He presently performs on two outstanding examples: the ex Barre Stradivari of 1727, and a Guarneri del Gesu of 1740.

During the recent Mainly Mozart Music Festival in Toronto Mr. Staryk was the Concertmaster besides appearing as guest soloist in two concerts.



ROXOLANA ROSLAK, soprano

Roxolana Roslak's portrayal of Marguerite in the Canadian Opera Company's 1967 premiere of Harry Somers' *Louis Riel* stirred critics to write glowing reports of the sensational new talent. She became, in short, an "overnight success". The young soprano, however, had already been establishing a solid reputation of excellence in the United States, England and Canada.

Born in the Ukraine, Miss Roslak was raised and educated in Canada and is a scholarship graduate of the University of Toronto's Faculty of Music Artist Diploma Course. After graduation, an audition tour of Europe (sponsored by the Canada Council) led to a performing contract with the Royal Opera House, Covent Garden. While there, Miss Roslak performed the soprano solo part in a production of Stravinsky's ballet, *Les Noces*, with the Royal Ballet—a role she repeated when the company performed at Lincoln Center in New York.

For more than a decade Roxolana Roslak has thrilled audiences across the country with her special guest appearances, including Fiordiligi in the 1967 Stratford Festival production of *Così fan tutte* and Rosalinda in *Die Fledermaus* with the Hamilton Opera in 1971. In 1975 she starred in Somers' widely acclaimed opera, *The Fool*, produced at the Stratford Festival, later recorded for RCA. Her appearances with the Canadian

Opera Company over the years include Micaela in *Carmen*, Donna Elvira in *Don Giovanni*, Giulietta and Antonia in *Tales of Hoffman*, a repeat of Marguerite in *Louis Riel* both in Toronto and at the Kennedy Center in Washington, and Agnes in the North American premiere production of Tchaikovsky's *Joan of Arc*, in Toronto and Ottawa.

She has been involved in a number of world premieres of Canadian works, notably Harry Somers' *Kyrie*, Charles Wilson's *Ode to St. Cecilia* and Derek Healey's *Seabird Island* at the Guelph Spring Festival. Other outstanding performances have included the title role in Massenet's *Thais*, Salome in Massenet's *Herodiade*, Fiora in Montemezzi's *L'Amore dei Tre Re*, and Ophelia in Thomas' *Hamlet*.

Miss Roslak has been a frequent guest of CBC-TV's highly-praised series, *Musica-camera*, performing with pianist Glenn Gould. This collaboration led to a recording with Mr. Gould of Paul Hindemith's complete *Das Marienleben* cycle for CBS Records, which in March 1979 won the Juno Award for best classical album of the year.

Highlights of the 1978/79 season included a very successful solo debut recital in New York's Alice Tully Hall; a tour of Eastern Canada and the United States as the Countess in the COC's production of *The Marriage of Figaro*; performances a guest soloist with

the Toronto Symphony in *Carmina Burana*; a highly-acclaimed recital in Edmonton as part of the Heritage Festival. In Toronto she sang Micaela in *Carmen* for the COC and starred in the North American premiere of the opera *Kupalo* by the Ukrainian composer, Vachnianyn.



THE CBC TORONTO STRING QUARTET

Steven Staryk—1st violin
Andrew Benac—2nd violin
Rivka Golani-Erdesz—viola
Peter Schenkman—cello

This new string ensemble was formed in the spring of 1980 and comprises four of Canada's outstanding artists, successful soloists in their own right. The group makes its concert debut on October 14th as part of this festival, playing Tippett's *String Quartet No. 3* and William Walton's *String Quartet in A Minor*. The ensemble made its broadcast debut on June 12th on CBC Stereo in a performance of a Haydn String Quartet for Arts National. The ensemble will be heard again on October 26th on CBC's Two New Hours, playing John Kinsella's *String Quartet No. 3*, and throughout November in a series devoted to the music of Paul Hindemith on Arts National. In 1981 it will be recording quartets by Haydn and Shostakovich for CBC Stereo.

STEVEN STARYK, held in the highest esteem by musicians the world over and in constant demand as a concert soloist and teacher, has been concertmaster of three of the world's great orchestras: the Royal Philharmonic of London, the Concertgebouw Orchestra of Amsterdam and the Chicago Symphony. His list of recordings includes 170 compositions on 40 albums released by 20 labels. He founded Quartet Canada in 1975, has been on the music faculties of the University of Western Ontario and the Royal

Conservatory of Music, and is currently a professor of violin at the University of Toronto.

ANDREW BENAC, a former member of the Toronto Symphony, has appeared in several CBC broadcasts as solo violinist and with various chamber ensembles, including the Mario Bernardi Trio. He studied with Kathleen Parlow, was a member of her string quartet, and is a graduate of the Senior School of the Royal Conservatory of Music. He was assistant concertmaster of the CBC Symphony, and in the 1960's was concertmaster with the Boyd Neel Hart House Orchestra with whom he made a successful concert tour of Canada. He was a founding member of the Brunswick String Quartet in 1970, until coming back to reside in Toronto. He is currently a member of the CJRT Orchestra and a busy freelance soloist.

RIVKA GOLANI-ERDESZ studied at the Israel Academy of Music as a pupil of the violinist, composer and teacher, Oedoen Partos. She was a member of the Israel Philharmonic Orchestra for five years, and in 1979 made her New York debut at Carnegie Recital Hall, for which she received outstanding reviews. She has lived in Toronto for six years and is married to the viola maker, Otto Erdesz. Besides performing here regularly as a

recitalist, in chamber ensembles and on CBC radio, Ms. Golani-Erdesz is also the principal viola teacher at the Faculty of Music, University of Toronto.

PETER SCHENKMAN, one of this country's leading solo cellists and a featured performer in chamber music concerts, was formerly the principal cellist with both the Toronto and the St. Louis Symphonies. Since coming to Canada he has been a member of the faculty of the National Youth Orchestra and of the University of Toronto. He has appeared as guest soloist in many first Canadian performances, including the Penderecki Sonata for Cello and Orchestra with the CBC Symphony, Benjamin Britten's Symphony for Cello and Or-

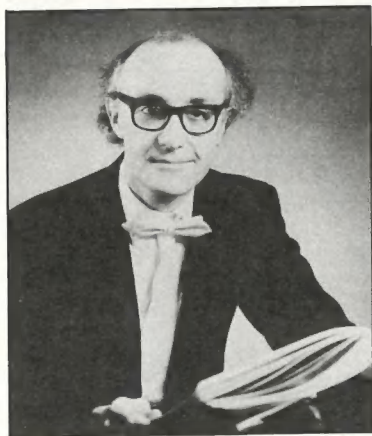
chestra with the Toronto Symphony, conducted by Karel Ancerl, and Michael Colgrass's work for solo cello, entitled *Wolf*. Mr. Schenkman is currently orchestra manager and principal cellist of the CJRT Orchestra.



WILLIAM AIDE

"...His performance showed authority, brilliance, poetry and the ability to make a whole movement hang together." So said the Toronto Star on the occasion of William Aide's concerto debut, with the *Rachmaninoff Third*, at the age of 20.

William Aide received his musical degrees from the University of Toronto and the Juil-



liard School of Music where his principal teachers were Alberto Buerrero and Beveridge Webster. In 1962 he won the CBC Talent Festival and the Canada Council Award for Young Performing Artists.

Since that time Mr. Aide has performed regularly and widely throughout Canada as soloist with most of the major symphony orchestras, and as recitalist for the CBC. His particular interest has been in premiering contemporary Canadian works, many of which have also been recorded. His overseas engagements have included a recital tour of the Soviet Union with Phyllis Mailing, and an engagement on the BBC's Third Programme.

In addition to his very busy career as a performer, Mr. Aide was a member of the Faculty of Music, University of Western Ontario, and is presently on the Faculty of Music, University of Toronto.

THE VAGHY STRING QUARTET

Dezso Vaghy—1st violin
David George—2nd violin
Tibor Vaghy—viola
Robert Dodson—cello

The Vaghy String Quartet are Artists in Residence at Queen's University in Kingston, Ontario, where they are also faculty members of the Department of Music.

Founded in 1965, the Quartet has toured widely in North America and Europe. It has made many radio and television appearances on both continents and has taken part in musical festivals in Aspen, Colorado; Maine; Lancut, Poland and Stratford, Ontario.

The brothers Dezso and Tibor received their early musical training in Hungary, Austria and Germany. Both are graduates of the Hamburg State Academy of Music, and subsequently studied at the Juilliard School of Music in New York. David George began to study violin in the mid-west, where he attended Friends University in Wichita, Kansas, and Oklahoma University. Later he went to New York and graduated from the Juilliard School. Robert Dodson began his music training in New York City, attended Columbia University and the New England Conservatory, and is a graduate of Indiana University.



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